

# Interesting Chat and Stage Gossip for Playgoers

## A Movie Idol In the Role of A Stage Idol

Mr. Farnum's New Picture Is  
Story of Edmund Kean,  
His Triumphs and Loves

By Harriette Underhill

William Farnum has returned to the screen. Not that he was doing anything more than vacationing, but he has had a long vacation, and in consequence no one has seen a new picture of his for a couple of years. "Big Bill" knew that he wasn't taking any chances when he went to Europe for an indefinite period, for William Fox assured him that those hardy perennials "Les Misérables" and "A Tale of Two Cities" would keep his memory green until he returned. And now Mr. Farnum has finished a picture at which he has been hard at work for some months. He was so thrilled and happy, he said, at seeing himself once more in the shadows that he gathered his friends together Wednesday evening and gave them a dinner and then carried them off to a private view of the new picture. It is a screen version of Alexandre Dumas's "A Stage Romance," Herbert Brenon edited it, and Mr. Farnum is seen as Edmund Kean, the actor who was the nation's idol. Now, don't just rise up and say, "But Mr. Farnum isn't the type of Edmund Kean at all. They should have had John Barrymore play it," but wait until you see the picture. We agree with you that Mr. Farnum doesn't seem like Edmund Kean—he is too well fed and happy and sane—but he does give a delightful performance of this temperamental artist who was once a circus boy.

Mr. Farnum is especially forceful in the scenes where, in his jealousy and rage, he publicly insults the Prince of Wales and then feigns madness to protect himself from the anger of the people.

The picture opens with Kean at the height of his popularity. He is madly in love with the Countess Koeffeld, and she goes again and again to the theater to watch him play. He plays all of his love scenes to her, and the only flaw in his happiness is that his friend, the Prince of Wales, is in love with the same lady.

One night after the countess and he have pledged their love in a stolen meeting in his dressing room he hears the prince not to go to her box during the performance, because he is afraid he will not be able to trample on his jealousy sufficiently to go on with his performance. The prince disregards his warning, and in a spirit of fun goes to the box of the Countess Koeffeld and kisses her shoulder. Kean is playing Hamlet, and he has arrived at the scene where "The play's the thing." He begins to bungle his lines, and when he should say "It is the King," he says, "He is the Prince of Wales," and then goes on to tell the people in the theater what he thinks of the heir apparent to the throne of England.

Mr. Farnum does his best work in this scene, though, of course, it gives him greater chances. He is brought to his senses by the sight of Anna Danby, the young girl who has been in love with him all along, but to whom he has never given a thought.

The ending is tame, as tame as we believe the life of Edmund Kean is going to be, that is, if he sticks to his Anna. She is one of those naively happy young persons who think they should be on the stage, because they happen to be in love with an actor.

And then Kean hands out the same old line. Adam no doubt said it to Eve when she asked, "Did you love Lilith as much as you do me?"

"No, my dear. I have learned the difference between infatuation and a lasting love." And the funny part of it is that the woman who has received the "infatuation" is always supposed to be much piqued, and the woman who receives the "true love" is presumably much set up over it.

So Kean turned from the lovely countess with the remark that it was only an infatuation and decided to go to America with Anna, because that was true love.

The trouble is that this true love business does not necessarily bar future infatuations. But who concerns himself with that? A prospective marriage between the hero and heroine insures the happy ending. And it is as well that there are no sequels. We are almost sure that Anna was the sort who would give her husband an umbrella for Christmas and write on the card: "To you from me. Just a little something for a rainy day."

### At the Columbia

"The Jack Singer Show," formerly called "The Behman Show," will be the week's burlesque attraction. Since the establishment of the Columbia, Mr. Singer has been awarded the summer can four times and with his present production he is making a bid to add next summer to his list. Among the principals are: Harry and Willie Lander, Aneta Pynes, Aileen Rogers, Joe Forte, Betty Fuller, May Walsh, Bert McCarthy, Arthur Davis, Paul French, Bobby Moore, Jasper Stroupe and Jack Gill.

### At the Hippodrome

"Get Together," Charles Dillingham's seventh annual production at the big playhouse, is approaching its 300th performance. To-morrow's holiday will bring the children to the Hippodrome and the features designed for them will be given added prominence. "The Land of Imagination," the ballet; "The Red Shoes," the ice ballet, and the other big numbers in the production continue.



Anzonetta Lloyd  
in "Desert Sands"  
APEX PHOTO

## Marie Lohr Plays Outside of England For the First Time

Far flung are the various entitles of the British Empire and of necessity Britain's sons and daughters have grown up a venturesome race, eager for new exploits and the quest for the bizarre and unknown. The young man sets out for India, his brother roams the seas on merchant vessels. Sometimes his sister stays at home and sometimes she does not. She may not join in a dash into the frozen Antarctic, but the spirit that has made the empire what it is cannot be suppressed entirely. In some way, if she is a real daughter of Britain, she will seek the adventure which is part of her birthright.

Marie Lohr has chosen to cross the seas and brave audiences far from her London, which knows her work so well. Brought to London from her native Australia when a child, Miss Lohr has grown up with the theater in the British metropolis, and now for the first time she is displaying her art on foreign shores. The actress-manager sailed across the Atlantic to Canada and she toured the Dominion for months in plays in which she had appeared successfully in England before venturing south to New York, where she is now playing in Victorien Sardou's "Fedora" at the Hudson Theater. Before she took this trip she had not acted outside of England, and scarcely ever out of London.

Miss Lohr is fast becoming acquainted with New York, which she is visiting for the first time. Several days intervened before her premiere performance here and her arrival from Montreal, and she spent them rehearsing her company and trying to absorb as much of the New York theatrical environment as possible. Her first evening in town she went calling, so to speak, on different theaters, listening in on bits of four productions. She topped off this busy evening with a visit to Ziegfeld's "Midnight Frolic" on the roof of the New Amsterdam Theater.

"I was fascinated with the midnight show," Miss Lohr said. "London has nothing like it. The more I see of New York, and I have seen very little of it yet, you know, the more am I reminded of Paris. New York, to me, resembles Paris far more than it does London."

Miss Lohr, who now manages her own theater, the Globe, in London, has had a rich and fortunate experience in the theater. Her novitiate was served under Mrs. Kendal, and then, a few years later, she played in Sir Herbert Tree's company. Her engagement with the latter began in the spring of 1906, and the manner in which she secured a place with this actor reads like a piece of purely imaginative fiction.

Sir Herbert was rehearsing "Colonel Newcome," but he and the others appeared in the production had no end of trouble in finding an actress for the role of Rose Mackenzie. Michael Morton, the author, careworn and disappointed, was on his way to the stage door after a weary conference. In a moment he rushed back on the stage and exclaimed:

"I've found Rosie!"

When Mr. Morton had reached the stage door he met Marie Lohr, who asked for an audience with Sir Herbert Tree. Hardly had she finished her request when she was inside the theater, busy at rehearsal. Later Miss Lohr appeared at the Haymarket in Michael Morton's "My Wife." Some of the parts which Miss Lohr played with Sir Herbert included Marguerite in "Faust," Lady Teazle in "School for Scandal," Ophelia in "Hamlet" and Marie-Odile in the play of the same name.

Early in 1916 Miss Lohr decided to take over a theater, and in January, 1918, she opened at the Globe in "Love in a Cottage," by W. Somerset Maugham. Another of Miss Lohr's productions at the Globe which she plans to reveal to New York audiences before she returns to London is "Her Destiny," from the French of Louis Verneuil, adapted by Horace Annesley Vachell. It is a study of the new spirit of social life. She revived Sardou's "Fedora" and also appeared in "The Marionettes," Pierre Wolff's comedy, in the latter with Sir John Hare before she took over the Globe. These, too, may be presented in New York by the London actress-manager.

"Ten Nights in a Barroom" A seventy-year-old play, which will be ever dear to the American public is "Ten Nights in a Barroom." This will be shown on the screen in the near future, for the Arrow Film Company is about to release it. It should have a wide appeal.



Julia Sanderson  
in "Langerine"  
APEX PHOTO



Helen Westley in  
"He Who Gets Slapped"  
EDWARD THAYER MONROE

## Story of Egypt in Lubitsch Film Which Comes to Criterion

When Ernest Lubitsch planned, about a year ago, to make a picture of Egyptian court life, a story of romance, intrigue, ambitions and sacrifice, a story which would, to a great degree, reflect the high civilization of the time of Thothmes III, he travelled to Egypt to study the quarries and the famous stone relics. He put experts to work in the museums of Europe to study relics of the ancient culture until a history, one dating back about 4000 years, had been assembled. Details of costume, of the religious forms, the customs and the architecture and arts were studied before work was begun on the story of Pharaoh Amenes, the monarch of Egypt who went to war with the King of Ethiopia over a beautiful Greek slave girl.

A majestic palace and smaller royal structures, a sphinx, great warehouses and oil mills of old Egypt were then built in all their pristine beauty and ten months was devoted to the actual taking of pictures. Every step was taken with historical data in mind and the new Lubitsch production, which is called "The Loves of Pharaoh," is said to be a vital and thrilling story of a forgotten age. Lubitsch tells in human action what the ancient Egyptians inscribed upon their obelisks—a story of war, of love and of conquest.

Emil Jannings, previously seen here as Henry VIII in "Deception," appears as Pharaoh, and Paul Wegener, creator of "The Golem," in the part of Samlak, as the King of Ethiopia. The Greek slave girl who rose to the position of Queen of Egypt, is played by Dagny Servaes. Lydia Salmonova, Henry Liedtke, Friedrich Kuehn, Albert Basserman and Paul Biensfeldt are other players appearing in prominent roles.

Upon completing the picture of Egyptian glories Lubitsch personally brought it to America. Hugo Rosenfeld will present it at the Criterion Theater for an extended run beginning next Sunday.

### A Still Hunt for Stars Is This Director's Job

Robert B. McIntyre, casting director for Goldwyn, has arrived in New York to look for new faces for the screen. Samuel Goldwyn is busy examining hundreds of photographs which have reached him since his announcement that new personalities was the greatest need of screen needs at present. Among the latest photographs received are two of a young woman in Shanghai, a Russian refugee, who is earning a precarious living as a dancer in the Chinese city. Up to the present an entry from Kansas City has received the greatest number of votes. Every country in the world is represented.

### Everett Shinn With Fox

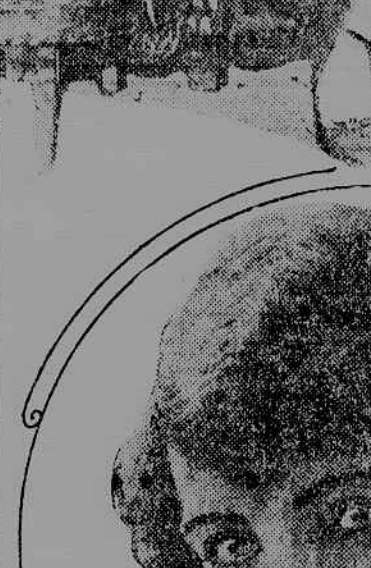
Everett Shinn, who wrote "For City Sake," a sketch that has run for nine years in vaudeville, is putting on a comedy for William Fox called "The Prune Master's Daughter." It is all about a man who invented a machine to take the pits out of prunes and a villain who invented another machine to put them back again. The villain threatens to put the machine on the market if he is not allowed to marry the inventor's daughter.



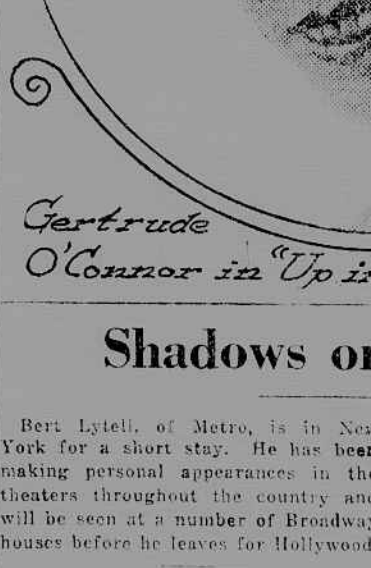
Olga Petrova  
in "The White Peacock"  
APEX PHOTO



Estelle Winwood  
in "Madame Pierre"  
WHITE STUDIO



Hedda Hopper in  
"Six Cylinder Love"  
WHITE STUDIO



Gertrude O'Connor in "Up in the Clouds"

## Shadows on the Screen

Bert Lytell, of Metro, is in New York for a short stay. He has been making personal appearances in the theaters throughout the country and will be seen at a number of Broadway houses before he leaves for Hollywood.

Charles Kenyon, who has just finished "Fame" for Goldwyn is like most of the Goldwyn notables, an ex-newspaper man. His first venture into playwriting was "Kindling."

Owen Moore's latest picture, which has answered to the name of "Love Is an Awful Thing," has had its name changed to "Sink or Swim."

Clarence Brown, who was directing Hugo Hampton in "The Light in the Dark," has the final and final scenes in the picture were done under the direction of Jack Hyland, assistant director.

Madge Titheradge, an English favorite who appeared here in "The Butterfly on the Wheel," will be seen here in "Her Story," a Second National picture. William Laub has assembled the picture and written the sub-titles. They are also to do "Mr. Pim Passes By" and "The Skin Game."

"The Divorcee," which Constance Talmadge is doing under the direction of Sidney Franklin, is quite different from any of her recent pictures. It is an Edgar Selwyn story, written especially for Miss Talmadge and adapted by Frances Marion. In March Miss Talmadge will start work on a new Emerson-Loomis story.

Pathe has signed a new contract with Hal Roach, covering the entire output of his studio for a period of three years.

Vi Quinn, well known exponent of jazz, is going to perform a home brew dance called "Minorka" for Selznick News, and they are going to catch her with the slow motion camera, so all that one will have to do is watch the

picture and then go home and do it.

Henry King is another director who has succumbed to the deadly "flu." Work on "Sonny" has been suspended and Richard Barthelmess is taking a vacation.

Max Linder has returned to the screen after a particularly hard session of pneumonia. He is making a burlesque on "The Three Musketeers" for Goldwyn.

### Independence Week Is Coming for Pictures

Independence Week, February 18 to 25, is scheduled as the first big public demonstration of the newly organized Independent Screen Artist Guild. During that week, there will be a national exhibition of the finest motion pictures of the guild in thousands of co-operating theaters of First National and other independent exhibitors.

The guild was recently formed in Los Angeles by independent stars and actresses who have decided to maintain their artistic independence and to present a united front against any attempts to interfere with or dominate their development.

Some of the pictures that will be featured in the five thousand and more theaters participating in the national celebration are Norma Talmadge in "Love's Redemption" and "Smilin' Through," Constance Talmadge in "Polly of the Follies," Marshall Neilan's "Penrod," Richard Barthelmess in "Tolable David" and "The Seventh Day," Thomas H. Ince's "Hail the Woman," Mack Sennett's "Molly O'."

Katherine MacDonald in "The Woman's Side," Jackie Coogan in "My Boy," Anita Stewart in "A Question of Honor," R. A. Walsh's "Kindred of the Dust" and J. L. Frothingham's "Shattered Idols."

## Emphasis Has Been Shifted in Staging 'The Deluge' Anew

Lots of things happen to a play manuscript while it is reposing peacefully in a producer's file, and not the least of them is a mellowing process by which the significance of the dramatist's work falls into clearer perspective. At least, that is what has happened to Henning Berger's "The Deluge," which Arthur Hopkins has revived at the Plymouth Theater after four and a half years have intervened since its first brief engagement on Broadway in the hottest summer of the theater has ever had to contend with.

With faith in its public appeal under favorable circumstances, Mr. Hopkins has retained his rights in the play from year to year, but, occupied with other productions, he had not glanced at the manuscript of "The Deluge" in the interval since its first production until he decided to heed insistent demands and bring it back to the stage this winter. His first reaction was one of satisfaction to see how well the play stood the test of time, how living and vital and convincing were the story and the characters, despite the fact that constitutional action had relegated the public bar, in which the drama is unfolded, into the realm of memory.

But Frazer, the promoter; Adams, the stock gambler; O'Neill, the shyster lawyer, and Sadie, the street walker, not only emerged from their hibernation as living and plausible contemporary figures, but in addition, they and their story seemed to Mr. Hopkins to call for a different emphasis than before. Originally the first and third acts, with their stress on the selfish aspects of the group marooned by flood in Stratton's bar, were played up against the nobler and more ideal motives of the second act in the supposed presence of impending death. That, of course, gave the whole play a bitterly ironic atmosphere. Unnecessarily and unjustifiably bitter, Mr. Hopkins thought, when he reread the manuscript prior to starting work on the present production. The purpose of the author and the manifest intentions of the play could, he decided, be achieved better in another way.

And so to-day at the Plymouth it is a new "Deluge" which is on view. Instead of pitting the first and third acts against the second and thus in a sense belittling the finer impulses of these people, Mr. Hopkins is now interpreting Berger's play with the second act as the pivot. His emphasis throws into high light the eager almost child-like efforts of these seven men and one woman to call back some remnant of their forgotten better selves. These aspects of their nature have been hidden so long that they are difficult to revive, and the process results in no end of amusing awkwardness and self-consciousness.

No longer are these efforts at reformation held up to ridicule. Instead, they are taken seriously. And, just as often happens when men and women are taken seriously, they are more appealing and even more amusing. The new emphasis is not false to Berger's motives, but rather impresses them the more deeply, for, after all, when his characters slip back into their former selves on release from danger, they should be just a little bit pathetic. Without the change of an important line Mr. Hopkins has achieved this result, giving one more proof of the importance of the director in the theater.



Lucile Watson  
in "The Nest"  
WHITE STUDIO

## Shrewd H. B. Warner Discards His Valet; Becomes 100% Hero

Every week Carle Carlton, producer of "Danger," is saving the sum of money that would have been needed to pay for one good, able-bodied valet. And in so doing the producer owes thanks to his star, H. B. Warner, who is about the only valetless celebrity in town.

When Mr. Warner was engaged for his role in the piece now at the Thirtieth Street Theater, there appeared in his contract a clause which provided for a valet at all times. The actor said nothing about it and did nothing about it, but the producer assumed that Mr. Warner had hired somebody and forgot all about it. When he went back stage one night and found Mr. Warner doing his own work he mentioned the contract clause.

"Never mind that," said the actor. "I can put on my clothes and take them off and put on my grease paint and take it off. Don't need a valet; don't want one. Let's forget about it." Mr. Carlton was willing enough.

Mr. Warner, so the story goes, has always looked out for himself back stage, and struggled through the many performances of the original production of "Alias Jimmy Valentine" alone and unaided. As a result of the actor's attitude in the matter there's going to be an unemployment situation in his dressing rooms for some time to come, it being his intention to stick to Broadway for awhile.

He made it clear the other night that he wants to stay in New York and doesn't intend to isolate himself in filmdom again, at least not in the near future. However, he might under take some screen work in connection with his Broadway activities if he finds it can be arranged.

The other night—a raw, cold night—it was Mr. Warner who was handed at the theater a special delivery letter from California. It was from a person prominent in the screen world, who expressed the hope that the actor was bearing up well under the hot spell and then said that he wanted to engage the player for a series of new pictures. Mr. Warner was asked to name his price. Before being able to arrive at what he thought would be the proper sum, the actor reread the line about the hot weather and let his gaze fall upon the date, which was a day in July, 1921. That letter had been coming to him ever since.

Mr. Warner heartily disapproves of the revival idea. "The old plays don't seem to do now," he said, "and I don't see much use in trying to make them do. As far as I can make out the situation, there was a before-the-war tempo for plays and there is an after-the-war tempo. I don't know whether the war itself actually brought this about, but it seems that there are two distinct divisions."

The actor pointed out that imported pieces have had to suffice on Broadway this year because of the fact that the American playwrights have not been turning out the creditable stuff of other years. He is confident, however, that next season will find the playwrighting craft of the United States more adequately represented.

As in the case with a number of other English actors who have gained fame in this country, Mr. Warner has not the slightest desire to return to the English stage. He came to this country because he thought he'd like it and stayed because he did like it.

### Emil Jannings's New Record

Emil Jannings, European stage and screen artist, holds three kings and so far no one has called him. They are King Louis XV in "Passion," Henry VIII in "Deception," and Pharaoh, in "The Loves of Pharaoh." These are all Ernest Lubitsch pictures, which are considered among his greatest achievements. The two first named have been shown here in America and immediately brought the European director fame. "The Loves of Pharaoh" will be seen at the Criterion Theater next Sunday.

### "Blood and Sand" Screened

Fred Niblo, who directed "The Three Musketeers," has been engaged to direct "Blood and Sand," in which Rudolph Valentino is to be starred. John Robertson had been chosen to direct this feature, but Mr. Robertson is in Europe making "Spanish Jade," and he finds that he cannot make connections. June Mathis, who adapted "The Four Horsemen of the Apocalypse," has also said the new Danz story for the screen.

## Lucile Watson Is Quite Happy In "The Nest"

Not Only Because It Is  
New but Because It Has  
an Infinite Variety

Lucile Watson had to produce "The White Villa" herself to convince managers that she could be something on the stage besides a beautiful, brittle, caustic and sophisticated lady with a marvelous ability to get her feet across to the people's side of the footlights.

"Not a single manager in New York had faith in me. They all said, 'Oh, why not go on being yourself? It is foolish to try to play other sorts of roles,' not realizing that I wasn't being myself at all. That person they saw on the stage was not I. It was something which I had created, and one day I found myself almost in the position of Frankenstein. It wasn't I, but it was as strong as I, and in another season I felt that that person, which managers and public thought I was would have dominated me completely. There would have been no I—only it."

Miss Watson is playing the mother in William A. Brady's production of Paul Geraudy's play "The Nest." But instead of playing this mother as most actresses play mothers—the pale martyr stuff—she makes her an attractive young woman with a sense of humor. "I never should have been allowed to do this part, I know, had it not been for 'The White Villa' and I never should have had the courage to do it, if I had not realized that a stage character which I had inadvertently created years ago was rising up and becoming too powerful for me. It was when I was playing in 'Heartless House' that I did those special dances, and oh, what a relief it was to get away in the afternoons and stop being 'smart!'"

"It was all an accident in the first place, my being a comedienne. I came down from Canada to go to dramatic school here in New York. They gave each of the prospective pupils a book and said now sit here and be reading and when you hear a loud knock at the door just follow your impulse, only do something. When the knock came I grabbed my book and sat on it and tried to look demure as I said 'Come in!' Immediately they said, 'She is a comedienne,' and they started to drill me in the way a good comedienne should go. And Miss Watson is a 'good' comedienne; that nobody can deny."

"I thought this season that I had that other personality absolutely under my control, and what did she do? We opened in 'The Nest' on Wednesday evening, and at the Thursday matinee I suddenly realized that she had taken possession of me. Every one of my serious lines brought a ripple of mirth from the audience, I was being funny and I couldn't help it. When I cried they chuckled when I said 'Thief, thief, thief!' to the woman who had stolen my son from me, they roared. When in my loneliness in the final scene I went out the servants' way to avoid meeting my daughter's dimwit guests I'm sure the audience believed that I had a rendezvous at the side door, and it wasn't their fault; it was mine. I was being funny and I couldn't help it."

In one of Miss Watson's scenes she cries pitifully as she sits facing the audience. Mr. Brady suggested that she walk over to the window and gaze there. Miss Watson described with horror her experience. "As I neared the window I reached out, and, just in time, I realized what I was going to do. It was a perfectly natural impulse, too. I was going to throw the curtains over my head and weep in them. Can you imagine what would have happened if I had done so? Well, Max and Suzanne would have had a new mamma within the week."

When Miss Watson was asked why she wished to become anything else when she was the incomparable comedienne she replied: "To become a comedienne is the most difficult of all. I think, but it is also difficult to continue to be one after you have learned the technique. As I told you of my stage character, she is full of moods. Sometimes, when I would, I cannot summon her. Sometimes I could not be funny if my life depended on it. And the only way one can continue to do it is to play other and entirely different roles. Each actor and actress should have a repertoire, and a part should not be discarded when the season is finished. As a grand opera star has many roles stored in his memory, to which he can go back again and again, so should the stage stars have. The perfect theater is the repertoire theater, with no play running for longer than six weeks."

### "The Sheikh's Wife" to Follow "The Sheikh" in America

Albert Smith announces that Vitaphone has acquired the American rights to "The Sheikh's Wife," a big feature production which was filmed in Algeria. This story deals with the problem of the inter-racial marriage. The part of the Sheikh will be played by Marcel Viorst, of the Comédie Française. The title of rôle is played by Emmy Lynn. All of the extra and a few of the important rôles are played by natives. Henri Roussel, who directed it, served for years as an officer of the Algerian Shakhis in Africa, and he had besides technical skill a complete familiarity with the habits and customs of the nomads of the desert.

"The Sheikh's Wife" has scored a success in Europe. Mr. Smith does not say how soon it will be released in America.